

The Woman's Page of The Times-Dispatch

Girl of To-Day Not

Sweet But Smart

There is something in the make up of the twentieth century type of young woman, as she is presented in literature, that gets on the average woman's nerve.

The world is poorer on account of the disappearance from it the gentle heroine who has permanently vanished out of fiction and idealism. The appealing, self-voiced woman with whom the men of an older generation fell helplessly in love, has no place in the needs of rough and tumble scurrying modernism. Such a woman would be most uncomfortable in the society of up-to-date girls who do not take refinement and the little mannerisms dear to her heart, into vital account.

Sweetness Non-Essential.
The girl with whom to-day reckons is smart, but not sweet. Sweetness, as essential in her make-up, is not required of her. Consequently, meeting the demands of her world without this crowning grace, she doesn't want to be sweet. She and those around her would look upon sweetness as a great weakness and a detraction from the confident poise of her character.

The conspicuous feature of modern standards is not what the world requires, but what it does not require,—in short, that it makes no requirements at all.

Present Point of View.
Rudeness, by way of illustration, is enlivened as grit, crude outspokenness is esteemed as frankness, and utter absence of tactfulness as straightforwardness. The least advanced man in the latter-day novelistic class would shrink from asking the reader's admiration on behalf of a meek and unobtrusive maiden. To catch and hold the fancy of modern fiction lovers, a heroine need only to be as slangy in talk and behavior, as if she were an imperfectly trained and disciplined school boy. Among the men of her class, especially, she is ranked in proportion as she is defiant of conventionality and reckless in principle.

Present Ambitions in Fiction.
It seems to be the ambition of novelists at present to produce by means of their art women that are naturally unsympathetic and callous, who have no power to charm or awaken responsive feeling, but are only distinguished as women by the names they bear, and their feminine attire.

The shrewd, calculating egotism of the modern novel heroine is a reproach to the womanliness which she and others of her type try to throw away from them, as they might a worn-out or cast-off garment, one that is no longer fashionable and consequently not to be regarded or tolerated.

Love No Longer a Factor.
To the woman masquerading throughout the pages of fiction in romping style may be accorded the virtues of pretenses, intelligence, and the art of being a credit to dressmakers in matters of the toilet. Reading about her demonstrates her ability to win and hold a secure position in society, to be able to make money of the stock exchange or, more frequently, to lose it. But as to loving or being loved—that is beside the question for such a type.

Not a Question of Morality.
The question of the lack of love in the composition of the modern woman, of fiction is not a question of morality. Being clearer of vision and more strongly on the defensive, there is no chance for the woman of the present generation to be more virtuous than their predecessors. Not less good then, but less mannerly and less elegant, too superior and independent, too obviously so, to need sympathy. Hearts being no longer fragile, or brittle, or breakable, there is no suspicion of heartbreak in the love-story girl whose modernity has somehow led to heartbreak.

Man Deserves His Fate.
The man, indeed, who has come, to-day, to be satisfied with the quarter loaf of tolerance and the chumming fake instead of love, deserves nothing better than what is bestowed upon him, though the explanation of masculine deterioration is to be found largely in the attitude of the feminine half of humanity toward the other half.

Snappy Attitude of Girls.
The snappy attitude of women toward men has done away altogether with the "yes, dear" cult, perishing like with curls and high-heeled shoes. Instead of this sweet and simple compliance, writers tell now of the "go on" of the factory girl, and the "rot" the favorite exclamation with which she shop girl quenches any tendency toward sentiment.

Perhaps a princess or a rural milkmaid may yet be found, saved by isolation from environment from the tendencies of the heroine class. But these are the exception and not the rule, as it is the fate of comparatively few to meet princesses or the shyly graceful type of rustic beauties sufficiently often to judge.

Beauty Still Irresistible.
As in the days when Eve first saw her fallers in quiet pool entwined with flowers, beauty still rules the world, still places a crown on a Queen's head, or causes a King to forsake his kingdom and count his loss as nothing for the sake of a woman's smile.

Men of this day have a thousand distractions. It is true. Unlike Antony of old who simply justified his reason d'être beside "dark Actium's fatal shore," what with business, club, telephone calls, a new Mercedes and a biplane, the product of modernity has his life overfilled with interest and still remembers his lady fair though he may not brag about her.

Not only do men of to-day admire beauty, but they are more critical than men of yesterday. They are neither attracted by the Reubens type nor by extreme delicacy of appearance. A woman according to present beauty standards should be like Demeter's daughter, tall and divinely fair and have her face as clear as the roses which an outdoor habit is like to paint.

The main difference between the troubadours of yore who sang the praises of beauty and the men of the present is that the troubadours had only two inspirations, love and war, while men now have one or two thousand subjects exciting their enthusiasms, making imperative demands upon their attention. But though outside interests play a big part in the modern man's life, inside interests never lose their hold and deep down in his heart, a man never ceases to find beauty irresistible and to show that he finds it.



AFTERNOON AND DINNER FROCKS.

Le Bon Ton and Le Moniteur de la Mode United.

JUST FROCKS---AND

Fetching Toilet Accessories--Taffeta Suggests Fashions of Other Days--Roses for Corsage Bouquets--Large Fichus, New Tailormades, Veiled Effects in Blouses, Black and White Combinations and Longer, Fuller Skirts.

Taffeta Reappears.
Taffeta, on its reappearance in the fashionable world, is used to develop costumes which usually suggest the fashions of other days, with gathings, small, old-fashioned ruffles, self-covered cords and fringed ruffles. It is usually of high lustre and of changeable colors. The bodice of a taffeta gown is most often decorated with a fichu of linen encrusted with beautiful lace and crossed with a draped effect, the drapery being clasped by a cluster of flowers. Do I hear you asking what flower is mostly used for this purpose? Roses. A cluster of small, shaded roses, or a round bunch of small roses, placed at the waistline and tucked artfully into the lace of the fichu. Perhaps it does not sound very attractive when I tell you to combine in the one bunch roses of different kinds and colors, but in the small roses this may be done with most artistic results, for flowers usually give an alluringly feminine touch to a toilette.

Quaint, Graceful Fichu
Large fichus, gracefully draped, large collars, with the timid appearance of gathered ruffles on our skirts, give promise of much grace and airiness to our costumes, in place of the severity which has been more or less evident for some time past. The fichu is quaint, graceful, womanly, and adds to the beauty of a good figure and helps disguise the defects of a poor one.

Charming Tailormades.
The new tailormades are charming. The majority of the jackets are short, though a few that are decidedly chic slope to the back, where they are quite long. The fashions promise to be decidedly eclectic this coming winter. Blouses Simple in Cut.
Blouses are still showing veiled effects. In cut they are quite simple, of lace, of embroidered tulle veiled with mousseline de sole of a pretty color. The trimming of lace, gold or silver passementerie, etc., is placed on the foundation beneath the veiling.

Combinations, Skirts and Mixed Periods.
White and black still remains a

fashionable combination. It is wonderfully chic, and is really more becoming to many women than the most carefully selected colors.

The skirt of our afternoon and evening gowns are longer and fuller at the bottom. I am happy to say, and they are so much more graceful than the short, straight, narrow ones, some of which have been worn with truly grotesque results. Even though the skirts are gradually growing more voluminous, yet the effect of a slender figure is still desired, and for this reason many elegantes are wearing no ruffles, but only little clinging drawers of Italian silk with accordion planted ruffles of chiffon and lace.

Many of the newest models are suggestive of the costumes shown in the famous paintings of different periods. No one period idea is carried out in one dress, however, for a Marie Antoinette fichu will be worn on a gown decorated with, let us say, Victorian puffs and platings.

As to Hats.
As to hats, flowers are used as lavishly for trimming the broad-brimmed shade hats of coarse straw as for the dressier midsummer models.

For the seaside, hats resembling auto hoods are certainly the most suitable and comfortable. They are of very soft and supple straw, and the shape most affected resembles a small child's bonnet. Of this type is a round form draped with a long veil, which may be wound around the neck, the ends falling over one shoulder. The veil always matches the straw in color; for instance, a bonnet of mouse gray and white straw has a veil of mouse gray. Next in favor is the shape faced with bright-hued satin and the front turned back over the bonnet, forming covers on both sides, which give a jaunty air to the whole. The return of brilliant colors for facings gives a most flattering appearance to the complexion. With these bonnets the sea winds need not be dreaded, as there is little danger that the hair or hat will be arranged, and one may safely venture on the promenade prepared to enjoy all its benefits and fortified with the knowledge that one is looking one's best.

A House Without a Woman

A house without a woman in it, says the author of Harper's Bazar, amounts to very little. It may be a sojourning place, or a hermitage, or a makeshift; but it cannot be a home. Woman is forever the centre of home, and home is forever the centre of things. Christianity looks back toward the home of Nazareth, and reverent painters portray the Holy Child, in its mother's arms, for countless shrines to enthroned. National glory rests upon the pillars of the home. Business gathers its millions only to adorn chosen homes in the end, and each toiler at the bottom strives for his dream, too, of a happiness between four walls with wife and child.

Woman at present, however, is tempted to decentralize herself. The kingdoms of the earth and the glory of them seem to her to be offered for her choice. She desires to work for hire, as men do, and to prove herself "industry outside the home. All this is well enough, if she realizes in time that home is better still. But the modern world is full of decentralizing women, who either cannot get back to the centre of things or have lost the wish to do so. Even if they marry they do not want to be "tied down" to house and children. And it is perfectly possible, in the first part of their lives, to remain out from the centre and still find life worth while.

Happiness Begets Happiness.
We lose joy when we fix our eyes upon something we have not, instead of placing them lovingly upon the one small meager little thing we may already possess. If love increases with loving, it is equally true that happiness increases with being happy.

When Saadi was walking footsore and weary through the desert he complained bitterly because of the condition of his feet, but after a time he came upon a beggar who had no feet at all, and immediately he was ashamed, ceased his complaints and rejoiced instead that he was able to pursue his journey.

To be happy is not to be dancing and singing; it is to become quiet, at peace. It is to fix the mind upon the goal and travel towards it, whether the way is difficult or not. It is progress, steady, sure, to fight not count the cost, to simplify rather than enlarge one's possessions, to appreciate the joy of traveling rather than the joy of arriving.

CONCERNING CORSETS

Their Selection, Their Adjustment as to Effect Produced and Lacing Required--New Fall Models of Soft Materials--Adjustment of Hose Supporters and Suggestions of Fitter's Methods

Selection of a Corset.

The woman who desires a satisfactory corset should give time and attention to the selection. There is such a variety of styles that there is no excuse for any woman being uncomfortably or unbecomingly corseted. She should consult the fitter or the saleswoman as to the proper style for her figure, as the competent and experienced saleswoman can give valuable information on this subject. Then she should try on her corset just as she would a coat. Corsets are modelled after perfect measurements, which the average woman rarely possesses. Often the fitter can improve and add to the comfort of the garment by slight alterations.

Corset Adjustment.

Frequently a corset feels perfectly comfortable while standing or walking, but causes the greatest discomfort to the wearer when sitting down. To avoid this the careful purchaser will be seated after the fitting in order to ascertain how the fitted article feels in that position.

Time and care should be devoted to the adjustment of the corset. The woman who picks up her corset and hastily clasps it about her figure is probably the one who takes it off immediately upon her return home with the exclamation of relief, "I am glad to get that off!"

New Models Require Close Lacing.

Nearly all of the new models are so constructed that they naturally adapt themselves to the waistline and give the desired flat effect to the abdomen; but with the straight front corset it is still necessary, after closing the corset, to insert the hand from the top and gently draw into proper position the over-abundance of abdominal flesh. Then the corset should be pulled down across the back as far as comfortable. Finally, fasten the supporters and, if necessary, still further adjust the corset by gentle pulling until there is not an indication of discomfort anywhere. Lace the corset snugly to the figure, working from the bottom to the waistline and from the top down, tying the laces at the waistline. The new models require close lacing, the idea being to have

the back stays meet, to give a perfectly smooth effect and straight lines.

New Fall Models.

For the average woman, the new fall models show a corset constructed of soft material, often an elastic fabric, sparsely and flexibly boned and with the medium-low bust line, while the back is either high or low, as preferred. The length of the corset must depend entirely on the figure. It should be long enough to restrain the flesh of the hips, a stout figure requiring the extreme length.

Hose Supporters Adjust to Fit.

The hose supporters are an important adjunct of the corset, and contribute largely to the proper fitting and adjustment. Women often complain that their corsets always go askew in front, or that they will not remain closed. This is nearly always due to improper adjustment of the supporters. The elastics in front, which are most often the ones badly manipulated, should be brought straight down and fastened to the stockings at the inside of the limb, and the others should follow straight lines down to the stockings.

Shoes and Stockings.

In shoes, the choice is infinitely varied. In the first place, for excursions and pedestrian tours none are more suitable than those of soft, heavy leather, with uppers reaching nearly to the knees. These boots are laced and have large, flat heels. The little shoes of linen or kid, with many separated straps that button on the side, between which the pretty silk stockings are disclosed, are preferred above all others for wear with dressy gowns. The heels on these shoes are very high and curved, the Louis XV shape being preferred to the Cuban.

Black stockings no longer exist for the fashionable woman. They have been entirely crowded out by colored ones embroidered in angles. Stockings of white silk show angles embroidered in black for day wear and in gold or silver for the evening. But everything must be decided by the shoes and by the costume, for it is intended that the stockings will form part of the whole perfect color scheme.—Exchange.

Minimizing

Household Drudgery

No woman has anything but a distaste to what is known as household drudgery. Many women are industrious and full of desire to keep their homes sweet and clean. But many women, especially those who are housekeeping in the country districts of Virginia, have only untrained help, or none at all. Others fit cities can not, in these days of high prices, afford to hire help.

Therefore the housekeeper of moderate means, who desires to regulate to advantage the question of income and outlay; to do her own cooking and cleaning, desires also to minimize the inevitable drudgery which has to be encountered, especially in the kitchen.

Do Away With Scrubbing.
Every woman knows the labor involved in the daily scrubbing of the kitchen floor, if a can filled with equal proportions of spirits of turpentine and linseed oil, mixed with melted tallow, in the proportion of a half a pound of wax to a half-gallon of the oil and turpentine, be kept in the kitchen and the floor gone over with a soft woolen cloth and rubbed to a polish afterward once or twice a week, the scrubbing will be unnecessary and the floor be twice as good to look at. One or two rag carpet rugs in bright colors may be laid where they are needed.

Housewives' Hunkers.
A bugbear to all housewives is the washing of kitchen pots and pans. A combination wire and bristle brush is the best helper here. If dishes and kettles are washed at once, before they are allowed to become cold, the housekeeper's hands need to come in contact only with the handle of the vessel, and the most unpleasant part of dishwashing—the removing of particles of food that dry and adhere to the sides of pans and dishes—is eliminated.

Kitchen labor is sensibly reduced by having tables with glass or marble tops and keeping the tops spotless by rubbing them off with paper napkins, which are far easier for such use than cloth, and can be procured in large quantities very cheap.

The Sanitary Incinerator.
A tube leading from a kitchen or kitchenette to an incinerator in the cellar, down which all waste can be dropped and instantly disposed of, does away with an unmitigated evil, the garbage can, and the expenditure of many steps on the part of the housewife.

Whenever it is possible, have necessary work in the preparation of fowls and vegetables done outside of the kitchen. It costs a few cents more in the market, but it saves many cents and much squandering of energy in the kitchen.

Gas Stove and Fireless Cooker.
In cities, a gas stove with portable oven and broiler, with a glass door to do away with opening the oven, is often necessary, and with a fireless cooker as a supplement, is all that a labor-saver needs in the preparation of food for an ordinary family. In the country more and more water is being piped into houses, and a comfortable sized sink with hot and cold water is becoming a part of kitchen furniture, and is an inexpressible comfort where a woman has to be her own cook. A range and broiler is taking the place, generally, of the old-fashioned stove.

Innumerable Labor Savers.
In what is known as an up-to-date, twentieth century kitchen the labor savers are almost innumerable, especially since electricity has been made to play so large a part in the practical and utilitarian side of life. But many of these contrivances are expensive. Those that have been recommended are sold at prices that put them in reach of people generally. Their value will be apparent to any housewife using them.

Community Jam Kitchen.
The community idea, carried out to the great advantage of many women, is an American village where common interests are considered, is described by Isabel Gordon Curtis in Success Magazine as a jam kitchen, which took up the greater part of a village in the first place.

This kitchen, said Miss Curtis, had white-tiled walls, big, hooded stoves, splendidly equipped pot closets and dish cupboards, enameled sinks, hot and cold water, and every requirement that an amateur jam factory could require from cherry stoners to a big tank where cans and tumblers were sterilized.

From the beginning of the fruit season, when strawberries ripened, till quinces grew yellow, a woman was paid a good salary to superintend the summer's output of jams, pickles, jellies and fruit. She was a cooking school graduate with complete knowledge of the best methods for preserving and using the latest utensils.

The village housewives preserved and pickled all they needed for their own use, and the management of the kitchen was a social gathering with labor as a side issue. After individual preserving was finished, community work began. The jam kitchen marked its output in the nearby cities, and after a season or so demand became very large, because the best advertisement is a well-satisfied patron.

Gateways and Their Associations.

"Now lift my latch, and readily I swing To bid thee come where courtesy is King."

Guterman's lines are used to illustrate the meaning of a beautiful article on gateways in the August Craftsman. After dwelling about the different classes of gateway, the author makes a list of graceful, simple or imposing, leading into natural or formal gardens, or forming a part of ancient city walls, the writer turns to the Gate of Life, depicted in Maeterlinck's Blue Bird last winter, a gate where little children waited in pain, through, with some message or gift to the world of experience.

Then he speaks of the Gate of Death, that opens to let tired workers enter a new life with the possibilities of fresh courage and renewed strength of the body, or the new gateways of knowledge, that make possible a continued approach to the great knowledge enthroned within the garden of life; of the gateway of memory, through which the old folk return to the days of their youth, and of the small wooden gateway set snugly in high cement walls, that bar the jarring world from the quiet monastery within.